

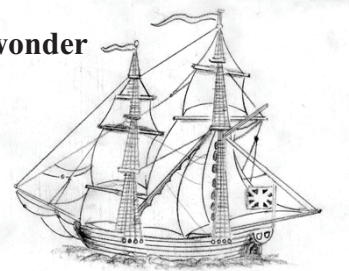
THE “CONDER” TOKEN

COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB

Summer/Fall 2016 Consecutive Issue #72

The Trail – An iron boat wonder



Updates on counterfeit Wilkinson’s

More on Iron Bridge tokens



Curiosities & Menageries

Our hobby in it’s infancy



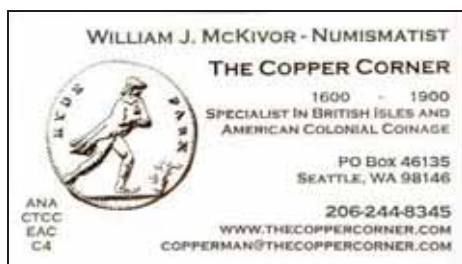
Wilkinson – Boulton – Hancock Connections

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New Members

A warm welcome to our newest members:

606	Mr.	Michael Calloway	Madison, AL
607	Mr.	Troy Nelson	Ivins, UT

PRESIDENT'S MESSAGE AUGUST, 2016

Dear Friends,

Another summer moving along, and have found that this can be a good time of year to find that unusual token or even groups. The on-line experience can be worthwhile, even for an old dinosaur like me. We have had a major move in the money situation, not with the club, but with the British exit from the European market. (BREXIT) It has not actually happened yet, there is a lot of untangling to do if it does happen, but the one result that we can see is the loss in value of the British pound. Locally, within Britain, at least one dealer tells me that business is better, as the pound is lower. I cannot see that as a real reason in the long run, but possibly in the short one.

In America, prices have remained steady, the only time we notice anything is if we buy tokens from the UK, they are cheaper. Last I looked the Pound was at around \$1.33, and it was well more than that last year. \$1.60 was the norm for years.

But, that brings me to what is going on this year. There is a auction in September that will have some Conder tokens -- see (DNW.co.uk) and look at the September 21-23 auction. It is not a large token sale--some singles and some group lots— on line now.

The big token auction is again this year at Baldwins, 4 October, and I understand that it is again “mostly singles”, which makes for an interesting sale. This is the Baldwin Basement Sale III, items from the basement vaults, as the last two have been. One word of caution, the material is sold just as it comes out of the vaults where it has been for 50-100 years, and it is up to the bidder to decide the condition. You should have eyes on the pieces you wish to buy, and if you cannot do so in person, find someone who will do it for you. This way you get a correct bid, and something you want.

The token congress will be in Northampton, at the Hilton this year, it is the third year I will have attended at that location. It is held 7,8,9 October, the host and organizer for this year is John Newman. Price is 190 pounds for two nights stay, 5 meals, and all the talks, an auction, and a bourse!! Really inexpensive!! Johnnewman1@sky.com will help you get there, but be quick, it needs to be settled in the next month. If you wish to go I can help with the fund exchanges, please ask me.

And, the ANA will be in Los Angeles this year during August, you will find Baldwins and DNW will have booths, if you go be sure to stop and introduce yourselves to those manning it, if you buy tokens in London you will know most of them.

This is the last Journal until winter. We shall, I hope, have some interesting things to talk about then, lots of things in the works. Enjoy the journal, have a nice rest of the summer, and all the best to everyone.

Bill McKivor CTCC #3.





Reprinted (without permission) from the January, 1798 issue of *The Gentleman's Magazine*

(Suggested and scanned by Dean Thomas)

Essays on the Provincial Half-Pennies

It has been a source of satisfaction to me, Mr. Urban, in observing the encouragement you have given to a correspondence on the subject of the modern provincial half-pennies, coins, medals, tokens, or political jettons, under whatever of these denominations the caprice of various writers may class them; and the several ingenious papers have consequently appeared in your very valuable and extensive Miscellany. It is chiefly for the purpose of collating new remarks and information, and of re-animating the spirit of the correspondence, that I have presumed to solicit the insertion of this essay, and, at the same time, of those which I shall hereafter transmit to you, on this interesting, and certainly not unimportant, topick. C. Sh.

Essay 1.

On the Use and Amusement of Collecting the Provincial Half-pennies.

Though controversy carried on with a determined opposition, which at once mitigates against moderation and free enquiry, is always pernicious, I am aware that argument, when ably supported, and maintained with liberality and candour, is always productive of solid information and ingenious observation, in proportion as it exercises the mental faculties, and stimulates research. On these considerations, my essays will be open to impartial examination; and, though

not pretending to much depth of penetration, may be the more acceptable, as coming from one who has bestowed much studios application on the subject, and who is desirous of promoting its dignity and importance—In my second essay, the history of the modern provincial half-pennies will be traced from their first origin to the beginning of the present year, 1798; in the third, it is proposed to examine the various publications on provincial coins; in the fourth, to consider the best plan for a list, and for arranging the cabinet; and, in the subsequent essays, to treat the coins themselves.

But, before I attempt to execute my proposed plan, it may be proper to consider its nature; and whether the subject on which I am about to write is really worthy of attention, useful, and advantageous. This I am the more prompt to do, on account of the illiberal stigmas that are sometimes thrown on the provincial coinage. “No one should engage in a study that is not of advantage to the public. Are the numismatic studies of any importance? Will they ever prove beneficial to the nation, or even to individuals? Your coins are very ingenious, and perhaps very well executed; and your assiduity and enthusiasm are undoubtedly great—But of what use is all this?” To a man of such phlegmatic disposition, and of such shallow reasoning, what answer would you give? Would you endeavour to confuse him with his own laconism, or support your opinion with a regular disquisition?—Are the *Belles-leures*, then, of no importance? Is polite literature of such little consequence? What then! You will allow the ingenuity of our specimens, but you doubt of the excellence of their execution? How callous is your heart! You cannot perceive the utility of coins, not even when they are productive of happiness. Are we ever to be investigating the profound, without enjoying the least recreation; particularly when that recreation; tends to promote the interest of the nation in giving encouragement to artists? Are painting and printing no use? And yet there are to be encouraged, while the dignity of our coinage, certainly more useful because more durable, is almost totally neglected.

Does anyone say, that the provincial coinage has not been useful to any individual? Certainly he hazards an assertion that he is ill-prepared to support, an assertion that can only arise through indifference and can be cherished only by ignorance. For, nothing can be more true, than that the promissory tokens, payable by particular parties, would not have been coined unless it were to answer some private purpose.—The labourers in a large mine, in that of the Payrs mountain in the island of Anglesey, for instance, come to their employers for the payment of their wages; these employers offer to pay them in the current copper coin of the kingdom; but the miners object to this, knowing the value of the copper and refusing to be paid in bad half-pence, which, owing to the imposition and the fraud of private individuals, have of late years been but too generally diffused over the country: the directors, therefore, finding themselves much embarrassed, issue half-pence, or tokens, of their own, of equal intrinsic and extrinsic value; these, meeting with a general and indisputable circulation, communicated the hint to the proprietors of various manufactories, who found it useful in obviating a great inconvenience, and being at the same time peculiarly advantageous. The purest of these served equally as signs and standards of computation, as each of them passed for a half-penny, and also possessed the standard value of a half-penny; and these are what the intelligent Mr. Colquhoun, in his “Treatise on the Police of the Metropolis,” recommends as proper for currency, and the sanction of Government. Mr. Pinkerton’s coin, the Basingstoke canal*, is a mere sign. Passing for a shilling, but being intrinsically scarcely worth one half-penny; this may have been useful to the proprietor, but all signs are essentially defective. Provincial coins have at least been useful in producing a new national copper coinage.—But these are facts scarcely deserving of mention, when we reflect on the more important use of coins and medals.

The study of history is useful; it abounds with information and amusement; and, to be well acquainted with the reality of history, it is necessary that we should have authentic documents. The events of remote ages and those that have marked the history of the present times, the greatest characters of every age and of every nation, everything that is interesting to the mind of men, and useful for his instruction, deserve to be recorded. It will be important to the present subject to consider in what manner these are to be preserved from oblivion, and what are the most permanent memorials that may be invented.—The ancient Egyptians, desirous of recoding remarkable transactions and events of importance to their history as a nation, first made use of hieroglyphicks; and their rude sculpture served to portray, through very mysteriously, the manners of the times. But these have long since mouldered away, and vanished into nothing. The monumental statue, and the aspiring pyramid that proudly overlooked the waters of the Nile, the lofty columns of Sesostris, the celebrated bridge of Darius, the unrivaled architecture of the Greeks, the temples, the altars, and the theatres, of the Romans; these, with all their boasted grandeur, with all the celebrity and skill of the artists, and the vanity of applauding nations, these have decayed in silent obscurity, and are no longer in existence.

“Some felt the silent stroke of mouldering Age,
Some hostile fury, some religious rage.+”

Even those that remain are most of them miserable remnants, conveying no accurate information, and perplexing investigation. Is it then remarkable that an Antiquary should have so frequently formed erroneous conclusions, or that his respectable character should have been so often the object of raillery? The limits of sculpture were very confined; and the representation of military conquests and civil affairs, on tablets or pillars of marble, was attended with many inconveniences. The art of painting in some measure supplied this defect; but it soon appeared that the materials, on which the history of the times was represented, were not durable; and that, in common with most other works of Art, they were destroyed by time or military desolation. The skill of ancient painters, whose works are buried in obscurity, and whose names are consigned to oblivion, may have been admired, equally as we admire the masterly productions of modern artists; but the time will come, when the invaluable performances of Rubens, van Dyck, and Sir Joshua Reynolds, shall exist no more. To the art of painting succeeded the art of writing, and afterwards that of printing. But, what friend to literature does not regret the destruction of so many manuscripts by the ravages of barbarians, and the irrecoverable loss of the writings of Polybius and Livy? The preservation of manuscripts, so precarious, gave rise to the invention of printing, though comparatively at a very late date**. But paper is not durable; and it is as difficult to preserve from the ravages of time a book that is printed, as a work that is written by the hand. Printing has a decided superiority over writing, in the ratio of its multiplicity, it being almost impossible to exterminate a work whose copies are dispersed over various parts of the world. But that which may be independent of casual circumstances is not so happily provided against the waste of Antiquity. What then is durable? What can ensure its existence for ages, and convey history down to posterity? Marble, canvass, and paper are fugitive materials; but metal is more stable and lasting. Is it natural that, when all other Arts have failed, men should at last have resource to the art of coining and diesinking? It is unnecessary to mention how much history and literature have already profited by coins and medals, and how much confidence is to be placed upon these sacred remnants of Antiquity.

“The medal, faithful to its charge of fame,
Through climes and ages bears each form and name.”
Pope.

Whatever, then is connected with the Polite Arts, whatever is useful to History and Literature, deserves to be cherished, nor can the records of public event so faithfully preserved as when delineated on such a durable substance as copper. Events may not only be recorded, history may be taught by coins, and things of importance may be thus inculcated in the minds of the young: for, it appears to me, that a child will learn with greater facility and pleasure, and retain longer in the memory, that which is represented on a coin or medallion that attracts its admiration, than what is laid before him in a regular discourse. Thus, provincial coins may be useful in another point of view.

So much has already been written on the subject, by several admired authors++, that it might seem rather superfluous to publish any additional dissertation concerning the use or value of collecting coins and medals. Since, then, the Virtuosos have received the approbation of a celebrated Moralist, and applause of an ingenious Poet, the accomplished Addition and indefatigable Pope, they need not apology for devoting their attention to themselves, and, may I add, so beneficial to individuals and the nation at large.

Having established this point, and doubtless it will be conceded to me, that coins are the most capable of transmitting affairs of importance to posterity, it will next be necessary to consider whether the things represented on the provincial half-pennies actually are of importance. “It is true that your medals are durable; but will they ever be credit to the nation, and are the things that they record worthy of the age?” That part of the question which relates to the excellence of their execution will be fully answered in a future paper; at present, it is only my object to shew that the things which they represent will be serviceable to the future historian, and reflect honour on the present age.—All coins that bear representations of buildings are useful, and those of Skidmore cannot be too much applauded. On these the London churched are delineated, and so beautifully and accurately, that they must ever be esteemed by the medalist; on others, the ancient gates, which are now no more, are preserved from oblivion. ON one piece is the beautiful chapel of St Paul, in Convent-garden, lately destroyed by fire, the architecture of Inigo Jones; and it will hereafter be found that the resemblance is more permanent than the building itself. ON others are the cathedral of St. Paul and that at Sarum.—The remaining half-pennies that are useful may be divided into two classes; those that may properly be termed historical, and those that relate to commerce, manufacturers, and modern improvements.—In the first place, then, the historical coins. On one which has on the obverse the *end of Pain*, is represented Pandora’s breeches in flames, memorial of the circumstance of a pair of breeches being found under the House of Commons when the fire was discovered in the year 1792. ON another the Coventry, is Lady Godiva naked on horse-back to free the people from the payment of taxes; which will record to latest posterity that remarkable incident. ON a third, is this grateful inscription; “To the illustrious Duke of Beaufort, the friend of Mankind, and his worthy tenants, who reduced the price of their wheat to nine shillings per bushel, A.D. 1795.” ON others, the variation in the price of bread in 1795 and 1796. And on others, representations of the Yeomanry cavalry. These are affairs of inferior moment, but the events recorded on others are more important. On one, is the Kentish men meeting William *the Conqueror*: on those of Earl Howe, the *glorious First of June*: on another the King’s viewing the Dutch prizes at the Nore: on two others, the victory of Earl St. Vincent over the Spaniards on the memorable 14th of February. Are not these affairs of importance? And do they not reflect honour on the British nation? On Spence’s coins may be traced the Republican politics of the enemies to the present Government; and some of them bear representation of a Scotchman, a Turn, a Spaniard, and an Indian. Various half-pennies contain portraits of great men; those of Alfred, Bladud, and

After all, if what has been here said does not carry conviction of the usefulness of collecting coins to the minds of those who were inclined to dispute it, and who are still obstinately determined to contend against the establishment of that point, it is clear beyond dispute that the numismatic studies are productive of constant amusement. Would men, indeed, follow my pursuit that was not either useful or amusing? Impressed with this important truth, it is unnecessary for me to say any thing more on the provincial half-pennies; otherwise I should be inclined to indulge myself with pleasing descriptions of the pleasure they afford, and the inexhaustible fud of matter that may be collected from the variety of their features.

*Obverse, instruments of gardening. "John Pinkerton. Value one Shilling." Reverse, a small barge sailing." Basingstroke canal, 1798."

****The invention of the art of printing is general estimated to have taken place in 1440, at Menta, by Faustus, in conjunction with Schoeffer and Gutenberg. Caxton is said to have been the first printer in England. For more copious information see Mailtaire, Ames, and Bowyer's "Origin or Printing."**

++”To those who are not aware of the importance of the numismatic study, I would recommend, as introductive to their knowledge in it, Addison’s Dialogues; the writings of Folkes, De-Cardonnel, and Snelling; but especially the late excellent publication of the ingenious Antiquary and Scholar, Mr. Pinkerton.” See Mr. Wright’s justly-admired essay “on the State of Provincial Coins,” p. 270, as the production of Civis, which has suggested to me many of my remarks.

Buying and Selling



The Counterfeit Wilkinson Tokens

Errors, Typos and Opportunities for Further Research

By Jeff Rock

The last issue of *The Conder Token Collector's Journal* carried my article on the counterfeit Wilkinson tokens – seemingly to the exclusion of everything else. As always in an article this long, and with lots of attribution numbers and edge listings, a few typographical errors were bound to be included. Regardless of how many times it was proofread, some of those mistakes still managed to make it past tired eyeballs and into print where, with something akin to Murphy's Law, they literally jumped off the page with just a casual glance. Others were caught by readers, including Michael Dickinson and Jack Mullen. So let's clear up the typos that have been caught thus far.

- Page 17, Type 10c – the last variety listed should be Dalton & Hamer Warwickshire 408a, not 408 (which was correctly listed under Type 10h)
- Page 18, Type 10v – the edge reads EDINBURGH, not EDENBURGH – something one would think spell check would catch, but did not!
- Page 20, Type 14 description – there is no period after WILKENSON, which is clear in the photo and the D&H plate piece as well.
- Page 21, Type 15 note – the piece listed in the McKivor reprint of D&H as Warwickshire 440 *bis* is actually a 340 *bis* (not 330 *bis* as printed in the article – two typos on one variety, perhaps a new record!).
- Page 24, Type 18j – the D&H number for this variety is Warwickshire 451j not 451g. This piece has not been seen, but Dickinson suggests that the edge lettering probably has FECIT instead of FIECIT (which is how D&H transcribe it) – if anyone can verify this, please do so!
- Page 27, Type 22h – while the plain edge piece was originally listed as Warwickshire 460c when reported, another unlisted edge variation had that designation first, so this should be changed to 460d in the article, which agrees with the McKivor listing in his new reprint of D&H.

Next let's look at a pair of potential corrections, both of which came from Michael Dickinson who has been researching the series for his priced catalogue of 18th and 19th century tokens.

- Page 15, Type 8g – this token has not been seen, but the edge legend is probably an error version of Type 8b (D&H Warwickshire 392a) where the word BRIGHTON was somehow not imparted to the blank planchet – similar errors are known on other tokens, and the edge legend as given here is one that is otherwise not known on any token. If the owner of this variety (D&H 392f) can examine it and report back, that would be greatly appreciated!

- Page 31, Type 29a. This was listed in Allan Davisson's reprint of Dalton & Hamer as Warwickshire 467 *bis*, and repeated in the McKivor edition earlier this year, but no photograph of it has been seen. It is possible that this is the same as my Type 30b, Warwickshire 470 – as noted in the introduction to Type 30 the two dies are very similar and I have seen both the 467 and 470 misattributed as the other. For now perhaps it is best to note that 467 *bis* is “reported but unverified,” and if the specimen that Davisson examined proves to be an example of 470, then that variety can be removed from future D&H Addenda lists, and my Type 29a would be removed as well (though Type 29 itself would still stay in the listing).

Saving the best for last, let's now turn to a bonehead blunder made in this article. This involves my Type Thirteen, on page 20. Shortly after getting his copy of the *Journal*, Ed Moore – the inspiration for writing this article! – sent an impassioned e-mail asking why I had included this type with the counterfeits. Sloppy research and a bit of laziness were the only real answers – I had assumed that since the 1794-dated Wilkinson Forge tokens were ALL counterfeit that the 1795-dated ones must be as well. But this was not the case. Both Moore and Dickinson were able to supply several published citations showing that Matthew Boulton received a late order from Wilkinson and supplied him with a smaller number of 1795-dated Forge tokens, which would be the last that he struck for the Iron Master.

This mistake had an unexpected benefit though, in that it led to a lot of back-and-forth discussion between Moore, Dickinson and this author, and further digging into the 1795-dated issues. There are four varieties – Warwickshire 420, 421, 422 and 423 and one sub-variety, Warwickshire 422a (the first four my Type 13a, the last one 13b). We were faced with only three possibilities:

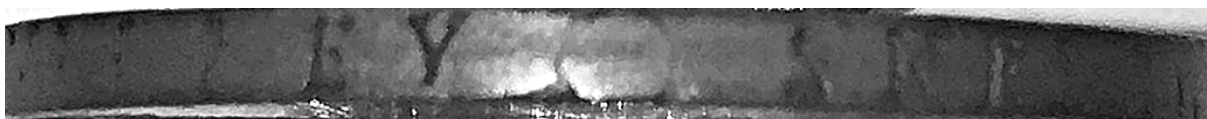
- 1) All of the 1795-dated pieces were counterfeits.
- 2) All of the 1795-dated pieces were genuine Matthew Boulton issues.
- 3) Some of the 1795-dated issues were genuine ones made by Boulton and one or more were counterfeit.

Given that there is documented evidence of this late order with Boulton (cited by both Doty and Dykes), we can dismiss the first option out of hand. The second option required a look at the tokens themselves – which was difficult because a couple varieties were not owned by any of us! The second option was tempting, and would be the easy conclusion to make – but thankfully we have some first-rate auction houses that do wonderful things like including the weights of tokens when they sell them. DNW, under master cataloguer Peter Preston-Morley, usually does this – even with tokens sold in group lots – and this is a literal treasure trove for researchers. Preston-Morley, as far back as the September, 2005 sale of the Spence collection (Lot 1651) had expressed doubts that Warwickshire 422 and 423 were actual Boulton issues because they weighed less than the 420 and 421's which clearly were his work.

If Boulton made all four varieties he would have made them at the same time since the order was for just 86,000 or so tokens and one wouldn't expect this small of an order to be split into two distinctly different weight standards. In addition, with this size of order one would expect just a couple pairs of dies (at most) to be used, but we have 7 different dies used for the 1795-dated Forge type (one obverse die was used on both the 422 and 423 varieties, the others

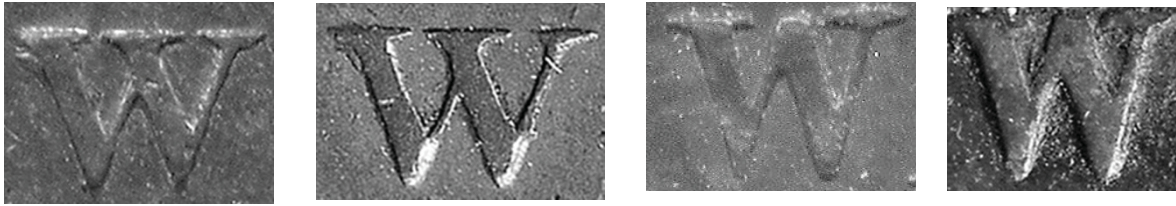
were all one obverse paired with one reverse and no other die pairing). This is especially striking as none of the examples of these varieties seem to show much evidence of die damage – if this number of dies had to be cut at one mint for a single order one would expect to see a reason why, such as massive die breaks or other damage on at least half of the known dies. Therefore, it is far more likely that Boulton struck the pieces of heavier weight, Warwickshire 420 and 421, using just two pairs of dies, which would have struck about 40,000 tokens apiece – and the existence of two pairs of dies might actually indicate that he had two presses working simultaneously to finish the order, not that one pair was broken or damaged or otherwise retired and replaced later by another pair. If he had just one press striking these then you would expect to see a broken die replaced and the unbroken one retained, but with a new mate in the press. Since known examples of Warwickshire 420 and 421 do not show die damage, the dual-press scenario is a more likely reason for two dies each for both the obverse and reverse. By this time it was quite likely that Boulton knew the average die life he could expect, knew that a single die pair would likely not strike over 80,000 specimens, and had two sets of dies made at the same time.

That leaves us with the Warwickshire 422, 422a and 423 varieties. Their lighter weight mentioned above might not be enough to summarily condemn them as counterfeit, but the existence of the variety 422a almost certainly does. This edge has a notable feature after the word WILLEY, described in D&H as an “o” but which Moore states more resembles a pancake (our British friends may have to Google the term since they do not have this delicacy in their usual breakfast diet). This is not found on any genuine Boulton-made tokens, but is found on two other tokens listed in Dalton & Hamer, Warwickshire 410a and 411a (these are listed as part of Type 10n in my article) – and both of those are listed in the counterfeit section. Additionally, Moore has found traces of this feature on other tokens in the Warwickshire 409-416 Wilkinson varieties with the standard edge reading, ALL of which are part of the counterfeit series. The edge lettering is often weakly impressed on these varieties, but on a rather high grade specimen of 411a in this author’s collection the same “pancake” design is clearly visible after EVERY word of the edge legend, and was clearly imparted by the machine that applied the edge lettering – it was probably not a design added on purpose but rather a mark left by something that held individual word-plates together in the edging machine (such as a peg or a screw of some sort). This feature only appears on the tokens of this small group and not on any pieces known to have been made by Boulton or other legitimate makers of Wilkinson’s tokens.

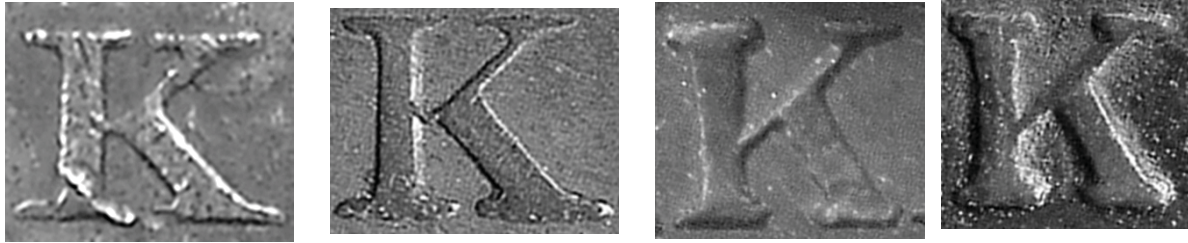


Edge photograph showing the circular “pancake” between WILLEY and SNEDSHILL on the edge of Warwickshire 411a. Note that the entire circle is not deeply sunk into the edge, as is the case with the individual letter punches, but rather a very shallow indentation all the way around the circle that gives the illusion that the center is raised above the edge whereas it is actually flush with the edge of the coin.

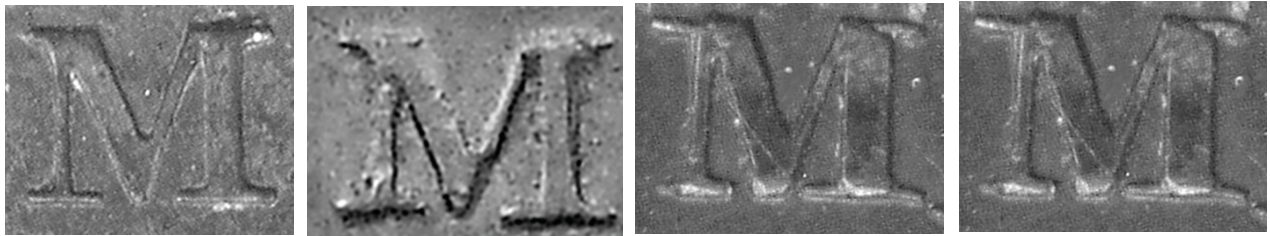
Another telling point comes in the examination of letter punches. Using examples of these four varieties (Warwickshire 420-423 inclusive) owned by this author and Dr. Gary Sriro, an examination of some of the letter and number punches is instructive.



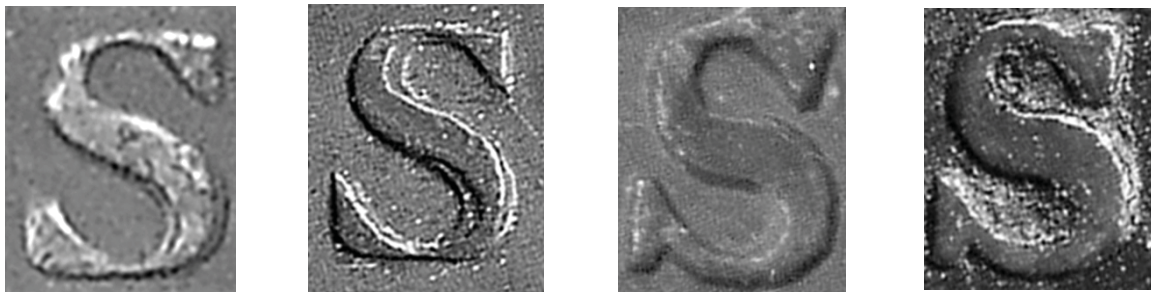
W Punch. From left to right, obverses 420, 421, 422 and 423. Note the W used on both 420 and 421 has a serif on either side of the middle portion of the letter, while on the 422 and 423 dies there is no serif.



K Punch. Same order as above from left to right. The K used on 420 and 421 shows the right leg starting nearly at the junction of the upright and arm while on the 422 and 423 die it starts halfway up that arm.



M Punch. Same order as above from left to right. The M used on 420 and 421 has a pointed tip to the middle, while that used on 422 and 423 is flat.



S Punch. Same order as above from left to right. The S punch used on 420 and 421 is flat at the base and top, while that used on 422 and 423 shows a hooked end to each serif and is not flat.



5 Punch used in reverse date. Same order as above from left to right. The 5 punch used on 420 and 421 has a rounded ball-shaped end to the lower loop and very little space between that loop and the downstroke of the 5, while that used on 422 and 423 has no ball at the end and more space between it and the downstroke.

Note that in ALL instances, the punches used on the dies for 420 and 421 are the same and in each case the punches used on 422 (which is the same obverse as 423, though we've chosen to illustrate the letters from both 422 and 423) are different. The styles of the letters and numbers are close – it's probably safe to say that one was copying the other – but they are distinctly different punches nonetheless. If all these dies were made in Boulton's mint, one would expect the same punches to be used across all three obverse and all four reverse dies. Even if the Boulton mint had multiple sets of punches one wouldn't expect ALL the letters to be different between the 420-421 and 422-423 varieties.

The combination of the 422, 422a and 423 varieties all being lighter weight than the Warwickshire 420 and 421, plus the use of this edge device on 422a, plus the punch linkage is enough for us to conclude that these three varieties are counterfeit issues. Since the Soho Mint was just outside of Birmingham proper it wouldn't have taken long for the 1795 Forge style Wilkinson pieces to enter circulation in the city itself – and other less-scrupulous “token manufacturers” like William Lutwyche would have quickly noticed the new date and started striking their own lighter-weight versions of the Wilkinson pieces – and making an even larger profit when he got them into circulation than the crafty Iron Master did on his, which weighed several grams more and thus cost more to produce.

So, since we are fairly confident that the 420 and 421 varieties are the genuine Boulton issues and 422 and 423 are good quality counterfeits of the Boulton pieces, the correction to my article is simply:

- Page 20, Type 13a – remove Warwickshire 420 and 421 from the list.

Unfortunately the photograph used to illustrate this type in the article was a Warwickshire 420, which is part of the genuine series. Even though it looks the same in most details, a picture of a true representative of Type 13 is illustrated below.



TYPE THIRTEEN: FORGE, 1795 Date
(Image courtesy of Dr. Gary Sriro)

There is still plenty of research to be done in this series – including the specific queries noted above. In terms of new research opportunities, one of the most pressing is to verify edge readings AND to eventually establish an image database of edge lettering for every variety. The way the D&H book is written the edge is spelled out (or called “same”) – the technology wasn’t available at the time to photograph the edges and, frankly, many collectors simply did not care. The problem with just spelling out the lettering is that a counterfeit token could easily have the exact words as a genuine one (if someone was going to copy the dies they could just as easily copy the edge too), but in a different font style or size– and that information will only become known when there are images available to compare different versions of the same lettering. It is quite possible that there are counterfeit varieties mixed in with genuine ones because the edge lettering reads correctly but no one has yet noticed that the letters themselves are different from the genuine tokens. While less likely, the reverse can also be true – there may be a genuine variety mixed in with the counterfeits because it was struck on planchets that were meant to go elsewhere (I say this is less likely because one would expect a perfectionist like Boulton – or a megalomaniac like Wilkinson – to have noticed this kind of a mistake and to have corrected it). There are a handful of genuine varieties that do come with different edges – either plain edges (where the edge lettering wasn’t applied) or something else entirely, which was probably the result of having to add in more planchets to make up the total weight that was ordered; these, however, are all sub-varieties of known genuine issues.

225-odd years after their production, the series of 18th century tokens still charms, fascinates, confuses and offers even more mysteries to unravel!

Dealers in Curiosities & Animals

David Young



George Bayly was a dealer in foreign birds and beasts, with premises at number 242 Piccadilly opposite St James's church, where he also had a small natural history museum. A copper token depicting a crocodile on the obverse and a rattlesnake on the reverse was struck, by James, in 1795 and was possibly used by Bayly to advertise his museum or it could be what Samuel called a "metallic card of address". A few years earlier a wolf escaped from the menagerie and was eventually cornered and killed by some butcher's dogs near Clare Market. (Dalton & Hamer Middlesex 253)

Another small museum was run by Richard Summers from his shop at 24 Old Cavendish Street, where he also dealt in curiosities and paintings. The rare token dated 1797 was most likely used to advertise his museum and business. I believe that the so called wild man on the obverse is supposed to be an orang-utan. (Dalton & Hamer Middlesex 906)



Thomas Hall was a taxidermist and curiosity dealer with a shop at number 10 City Road where he had an exhibition of stuffed birds and animals. Hall issued a number of Eighteenth century tokens and it is most likely that these were used to advertise his business. One of the tokens (Dalton & Hamer Middlesex 313) depicts three animals, a Kangaroo, an Armadillo and a Rhinoceros, that had only recently arrived in the country and would have been a rare sight in London. The reverse gives Hall's address as City Road near Finsbury Square and is dated 1795. Another token has a Toucan on the obverse (Dalton & Hamer Middlesex 319). Most of Hall's tokens were made as halfpennies but some were struck on thick penny size flans, possibly to make scarce varieties for collectors.

Hall displayed his curiosities and stuffed animals at the local fairs around London. It was at one of these fairs that Mrs Newsham, who was known as the white Negress, appeared with Hall and this is possibly the reason why she is depicted on another of Hall's tokens. (Dalton & Hamer Middlesex 317) Mrs Newsham was born in Jamaica to black parents but her skin was white, she was sent to England where for some years she was exhibited at Bartholomew Fair. Eventually she married an Englishman named Newsham, by whom she had six children.





Another person who appeared with Hall at some of these fairs was Jeffrey Dunstan and he also features on one of Hall's tokens, the reverse of which is the same as the previous token. (Dalton & Hamer Middlesex 315) Dunstan, a knock kneed dwarf, was a dealer in old wigs and a well known character on the streets of London; he was also the Mayor of Garrat. Garret was a small hamlet near Wandsworth and in order to protect their rights over the common from encroachment, the inhabitants organised themselves with a duly elected president. This happened at the time of a general election and gave rise to the burlesque of electing a mayor for the term of the parliament. With each general election a curious assembly of characters put themselves forward to be elected the Mayor of Garrat. Dunstan was elected in 1781 and proved to be one of the most popular, being re-elected twice. He died of drink in 1797 and was buried in the churchyard of St Mary's Whitechapel.

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Shows in London: a Panoramic History of Exhibitions, R D Altick, 1978
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Exeter Change and the Zoological Society

By David Young

(Reprinted from the *Token Corresponding Society Bulletin* September 2010)

Vol. 9 No 12 Page 443 with permission

Exeter Change in the Strand was built in 1676 by Dr Barbon as a speculative venture after Exeter House had been demolished. The first floor of the new building projected over the Strand so that people on foot had to walk through the shops on the ground floor; most of these were occupied by milliners or seamstresses. The upper floors were used for storage and it was here that Law's Land Bank had its office.



Exeter Change in the Strand

In 1773 Gilbert Pidcock rented the upper rooms to house his menagerie. Pidcock was a dealer in wild animals and in the summer months he toured the country with his menagerie, returning to the Strand in the winter. The cost of admission to see the animals was half-a-crown. Pidcock issued a series of tokens, these were engraved by James and were used to advertise the menagerie and may well have been given in change. The variety of animals kept is surprising when you remember that they were housed on the first floor in rather small cages. In fact the roaring of the lions and tigers could be heard in the streets below and on occasions frightened the horses that passed by. The tokens are listed by Dalton and Hamer and depict many of the animals that were on display. One of the tokens (Dalton & Hamer Middlesex 422) shows a two headed cow. An advertisement in the *London Chronicle* stated that "this truly wonderful curiosity is the only one of the kind in Europe, and what is more astonishing; it takes its sustenance with both mouths at the same time". Parson Woodforde noted in his diary that he saw the two headed cow when it was shown in Norwich.



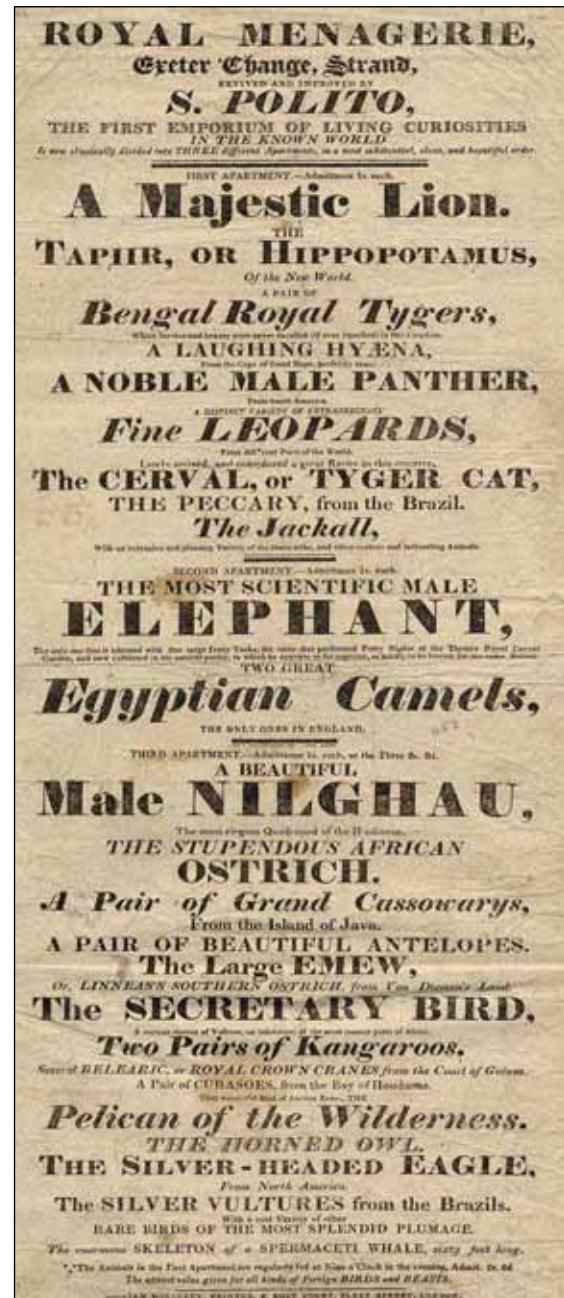
D&H 414



D&H 422



D&H 417



When Pidcock died in 1810 the animals and lease were purchased by Stephani Polito, who ran a travelling circus and used the Change as his winter quarters. Lord Byron visited and was quite taken with the elephant who performed a number of tricks including taking money from Byron's pocket and then returning it to him. He was also amused by the hippopotamus, which he thought looked like Lord Liverpool, the then Prime minister. In 1817 Polito sold out to Edward Cross, another dealer in foreign birds and beasts. It was Cross who employed a doorkeeper dressed as a Beefeater to attract visitors and to help him he had a macaw which sat on a swing.

The menagerie was open from nine in the morning to nine at night, admission for each room was one shilling or one could pay two shillings to see all three rooms. This price also entitled you to hold a lion cub in your arms should you so wish; the ringing of a bell by the elephant signified feeding time. The elephant at this time was called Chunee; he had appeared in a pantomime at Covent Garden Theatre and was a popular exhibit. But unfortunately by 1826 he had become very bad

tempered and had to be put down; because of Chunee's popularity Cross had the skeleton returned to the cage for visitors to see. Around this time Cross managed to obtain permission from George IV to change the name to the Royal National Menagerie. A card ticket giving admittance for two must have been issued after 1826 as there is a note saying that Chunee's skeleton is on view. In 1828 the menagerie moved for a time to the King's Mews before being dispersed; some of the animals went to the newly opened Zoological Gardens in Regents Park while others went with Cross to his new venture the Surrey Zoological Gardens. The following year Exeter Change was demolished and Exeter Hall built in its place, this in turn was replaced in 1907 with the Strand Palace Hotel.



The Zoological Society of London is based in Regent's Park, the society was formed in 1826 by Sir Stamford Raffles and in the following year an area of the Park was laid out by Decimus Burton as the Zoological Gardens for the society. The gardens were opened to the public in 1828 and have remained a popular attraction. Animals have been arriving at the

zoo ever since and although the enclosures for the animals have changed over the years but the size of the grounds remained the same. Fellows of the society were given ivory tickets which admitted two adults to the zoo whenever they wished. The tickets could also be used by other members of their family.



Zoological Society Gardens

Sources

The Provincial Token Coinage of the 18th Century, R Dalton & S H Hamer, 1967
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The 1790 Wilkinson - Boulton - Hancock Connection

By Edward C. Moore

A collector asked me, *"What is the significance of the infinity symbol on the edge lettering of the Warwickshire/Wilkinson D&H 387a?"* Looking for the answer, searching the literature produced little and the reported weights found there seemed to show that the symbol was not related to the weight of the token or anything else. So, I decided to launch my own investigation and the results seemed clear and significant. (A while back, Dr. Doty had guessed the right answer in Journal 4 on page 10.)

In 1787 and 1788 Thomas Williams had been minting the Druid tokens for himself and all of John Wilkinson's tokens but now Thomas Williams wanted out of the coining business. Matthew Boulton seized upon the opportunity and purchased Williams' coining operation. Thomas Williams had employed the engraver John Gregory Hancock to supply the dies for the Druid Tokens and John Wilkinson's tokens. Now the task of minting John Wilkinson's forge reverse tokens would pass to Matthew Boulton. It had always seemed obvious to me, when comparing the 1788 tokens of D&H 336 & D&H 337, which are known Hancock issues, to the 1790 tokens, that the dies for Warwickshire D&H 385 and D&H 386 were engraved by John Hancock as well.



D&H 336



D&H 337



D&H 385



D&H 386

I thought that perhaps these dies had been obtained by Boulton with the purchase of the minting equipment from Thomas Williams and there would have been no need to discard them. However, I also knew that John G. Hancock had gone into business with John Westwood in 1790 and contracted with John Wilkinson to produce the Vulcan reverse tokens. So, for the year 1790 there were two coiners minting tokens for John Wilkinson, Matthew Boulton was minting the Forge reverse tokens and John Westwood was minting the Vulcan reverse tokens. Could John Hancock possibly have supplied dies to both of them? That seemed to be true but it also seemed unlikely.

Up to this point, although I was convinced, my theory that John Hancock had engraved the dies for D&H 385 and D&H 386 was unsupported. Isn't it funny how happenchance works? Michael Dickinson sent me an article written by David Vice for "Format" in Birmingham, UK. I now believe that this is more or less proof that my original theory was correct! D&H 385 and 386 are

Wilkinson tokens minted by Matthew Boulton from John G. Hancock dies. Here are quotes from the article...

"Boulton did not commence coining until the late summer of 1789, when he began manufacturing the Macclesfield tokens. Shortly afterwards he received over thirteen tons of blanks prepared at Thomas Williams' Parys Mine Warehouse in Birmingham. Included in the consignment was just over five cwt of halfpenny blanks already edge lettered for John Wilkinson's tokens. A letter dated 29th November 1789 from James Watt to Wilkinson records how Boulton was left with little alternative but to employ John Hancock to undertake the necessary dies.

"In relation to your new die for your coin I am afraid that a year's grace has not proved enough, but I heard Mr. Boulton give positive orders to begin coining the blanks they have of yours from Hancox's [sic] die repaired."

What I now firmly believe is that D&H 385 and 386 are the John G. Hancock engraved dies, just as described in the quotes above. We know that these were struck at the 32 tokens per pound, (first weight) about 14.4 grams each. Compare those two issues to the obverse of D&H 336 and D&H 337 and they look almost identical. The D&H 387a must have been the first die prepared for Matthew Boulton by his own engravers because it is completely different than the Hancock designed 385 and 386. The 387a tokens also weigh in at the 32 tokens per pound standard of about 14.4 grams each. The later issues of 387 and 388 were part of the 5 ton order at the 36 tokens per pound weight, about 12.2 grams each.



D&H 387

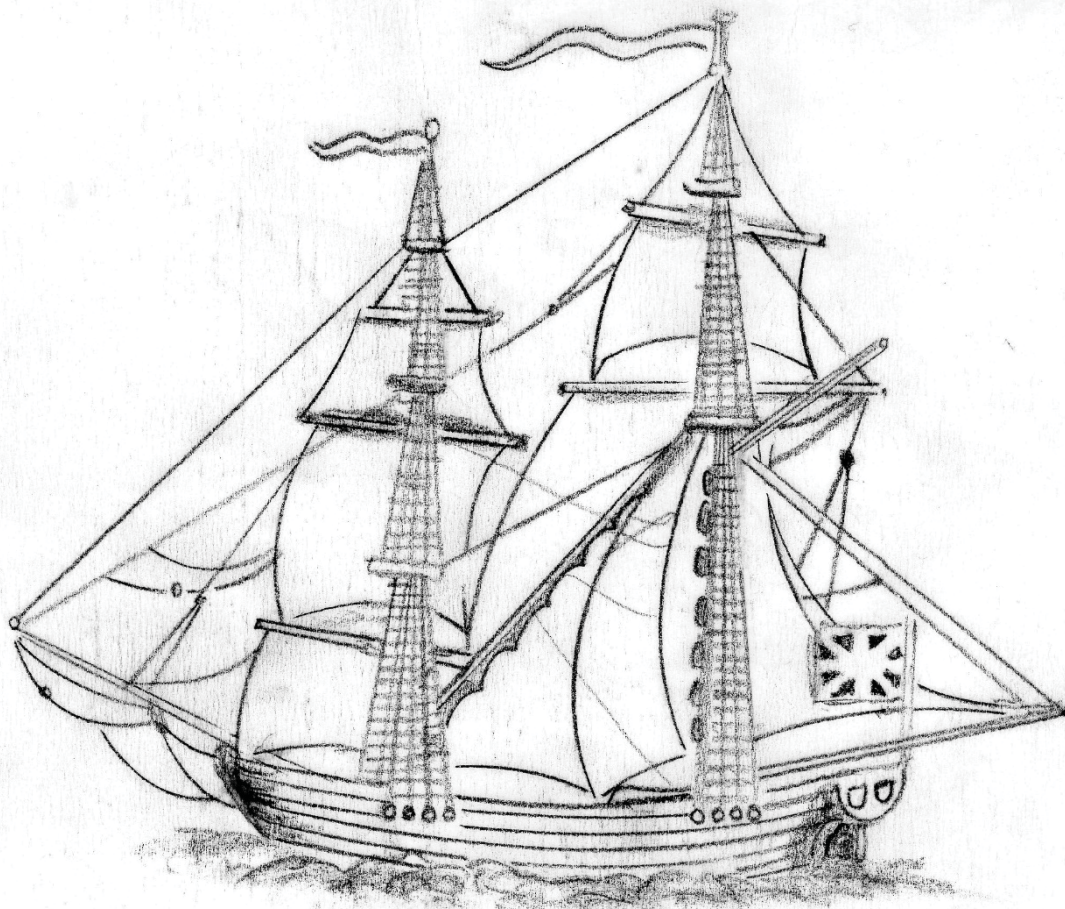


Group of D&H 387a's



Detail from D&H 388

In order to investigate the weights of D&H 387 and D&H 387a, I had to own a sufficient quantity of the tokens and to this end I was able to find ten each of D&H 387 and the D&H 387a with the infinity-symbol, or as it is sometimes called hourglass symbol or lemniscate on the edge. The tested weights of the 387's with no edge symbol range from 12 grams to 12.8 grams with an average of 12.2 grams showing them to be among the second shipment received by Wilkinson in early 1791. The weights of the D&H 387a with the infinity symbol edge range from 13.7 grams to 15.2 grams with an average of 14.4 grams showing that they were in the first shipment sent to John Wilkinson in 1790. The answer to the original question is that the significance of the edge symbol found between the words (BRADLEY ∞ WILLEY) on the D&H 387a tokens is that it identifies them as being part of that **first** shipment sent to John Wilkinson and the weight will be about 14.4 grams. D&H 387a was issued first! A 1790 forge reverse token



The TRIAL, a Closer Look

By Edward C. Moore

It has been speculated by some that the boat (barge) shown on Warwickshire / Wilkinson D&H 336 and 337 is not the Trial but some other ship owned by John Wilkinson. While I can understand their misgivings, due to the overall look of the boat, I do not agree with their conclusion. I have long held the view that the token was issued to commemorate the Trial and it could be no other craft. I believe the problem arises when they see the Schooner or Brig style sail pattern. Please remember that there were no motors of any description to be had in 1787. The Trial was built to haul heavy cargo on the Severn River and various canals. A barge in a canal could be towed by horse or men but when it sailed on the river, there were no foot or horse paths to tow the craft. To get your barge back once it sailed off down river and delivered the cargo, the craft had to move under its own power, it had to sail. This was especially difficult because the trip was usually against the current and often into the wind. This meant that she had to sail well. Another difficulty was the lack of a large keel. I assume that she was equipped with a dagger board or a large rudder extension to serve as a keel. The records show that the Trial would float empty in water that was less than ten inches deep even though she was made of iron

and weighed a whopping eight tons. In deep water she could carry up to thirty two tons of iron but she was only registered as a twenty ton boat. Perhaps there was tax involved.¹

Another question found in the literature is whether the Trial was made of cast iron or wrought iron. Each side of the argument has its proponents but I believe the forge reverse on the tokens of 1787, which show a workman turning cast iron into wrought iron lends credence to the wrought iron side of the argument. We also know that the iron was riveted with hot iron rivets and that the iron hull plates were about 5/8 inches thick. Cast iron is very brittle and subject to shattering while wrought iron is malleable. Again I believe that this would favor the wrought iron side of the argument but all of these points are speculative.

Now back to those sails. We know from the records the exact dimensions of the Trial. She was seventy feet long and only six foot eight and a half inches wide,² that was one skinny boat! (See the illustration page, the black cut out is made to those dimensions.) The Trial was constructed to that exact size so it would fit into and go through the canal locks. Now try to imagine a boat of those dimensions with a single sail. Where would you position it? Now the sail pattern we see on the tokens begins to make more sense. She was a long narrow vessel which had to make use of every type of sail, both square and lateen. (Triangular) The square sails were useful only if the wind was at your back but the lateen sails allowed the boat to tack and sail into the wind which is absolutely necessary if you are sailing up river.

I found a colorful description of the launch of the Trial in a book about the Severn River Valley written by John Randall,

It was the difficulty of getting barges built fast enough to carry his castings that led Wilkinson to construct his iron vessel, the first of the kind, which he christened "The Trial." Compared with the iron armed leviathans now upon the ocean, she was, it is true, a Severn minnow, a mere stickleback contrasted with a whale, but she was a notable innovation, and created a wonderful sensation among barge builders and barge owners, and indeed through the kingdom generally. The barge builders, when he said "I will make an iron barge," laughed; but Wilkinson set an ingenious smith, John Jones, known by the name of "John O'Lincoln," to work and during the spring of 1787 John's hammer and tongs were plied in riveting and fastening plate after plate of Wilkinson's best iron, whilst many a joke was cracked by passers, embellished by rounds of oaths. Early and late was heard –rat-at-tat-tat, rat-at-tat-tat, till the woods echoed back the sound, and the summer of 1787 arrived, when a crowd came down to witness the launch. The woods wore their autumnal foliage, the sun sent down approving smiles, and the Apley rookery, disturbed by incursive visitors, furnished a hovering cloud of sable spectators. The ploughman left his task, the artisan his shop, the pedlar his pack, and yeomen from vale and upland came pouring down to witness the launch. "Will she swim?" "Will she work and prove manageable on the water?" and "Who will he get to work her?" were questions that served to occupy the time. Never did son of Vulcan look more proud than John O'Lincoln; if his descent direct from the patron god had been made out and patented he could not have felt more so. A discharge of thirty-two pounders told that all was ready; and before the white

curling smoke had died away, the “Trial” descended the way-pieces into the river with a splash. Wilkinson in a letter to Mr. Stockdale, dated Broseley, 17th July, 1787, says:-- *“Yesterday week my iron boat was launched; it answers all my expectations, and has convinced the unbelievers who were 999 in 1,000. It will be a nine days wonder and then be like Columbus’s egg.”*³

I have a problem with his describing the foliage as autumnal during the summer and I am not certain that the Apley rookery was named for a true rookery, or could it have been a tent city like gathering of poor folks also called a rookery? And just so you won’t have to go look it up like I did, the Columbus’s egg analogy refers to a discovery that seems simple after the fact. Several people failed to stand an egg on its end until Columbus smashed one end against the table which allowed it to stand easily.

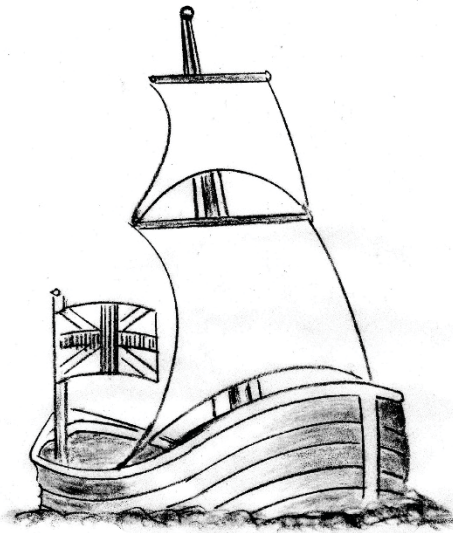
Other Conder tokens display barges with sails and I have illustrated them on the following page. Some are rigged much as the depiction of the Trial which leads me to believe that it was a common style rigging for large river barges. It is interesting to note that the Trial may also be depicted on the reverse of the Vulcan tokens. If it is the Trial, the boat that you see in the lower right of the scene is actually the rear end of the Trial. It is facing away from Vulcan and cut off by the edge of the token. A careful examination of the mast pattern from D&H 336 & 337 should confirm this observation.

Finally, we know that John Wilkinson was a showman, the P.T. Barnum of his day. We also know that John G. Hancock, the engraver of the tokens in question, was one of the best engravers of the era. The exquisite detail of the Trial on the tokens and the fact that John Wilkinson would never risk public ridicule by showing a complete falsehood leads me to believe that we are looking at a picture of the actual iron barge when we look closely at the tokens.

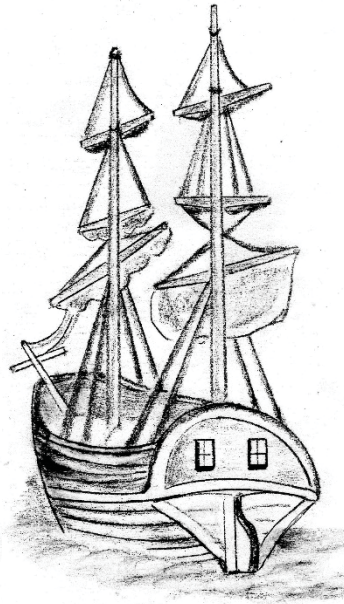
References...

- 1 & 2 Richard Barker writing for the Wilkinson Society Journal, No 15, 1987.
- 3 The Severn River Valley written in 1882 by John Randall, pages 322-323.

Illustrations on the following page are by the author.

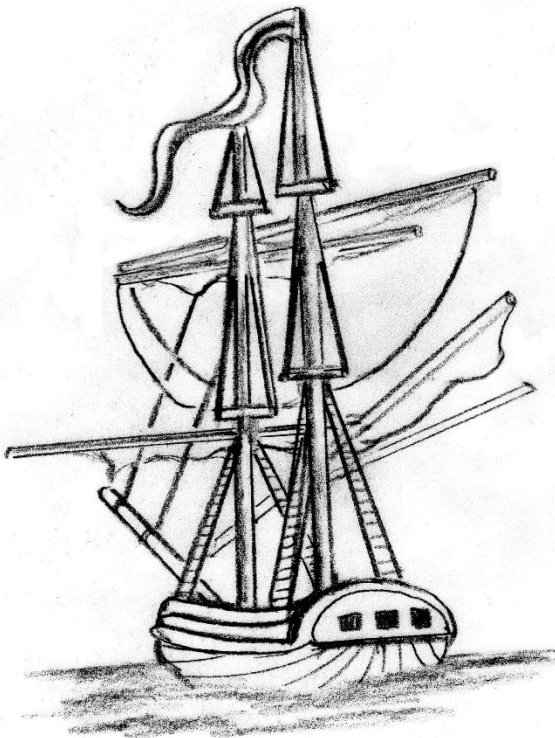


GLOUCESTERSHIRE, BRISCOMBE PORT #58-61 "THAMES AND SEVERN CANAL"

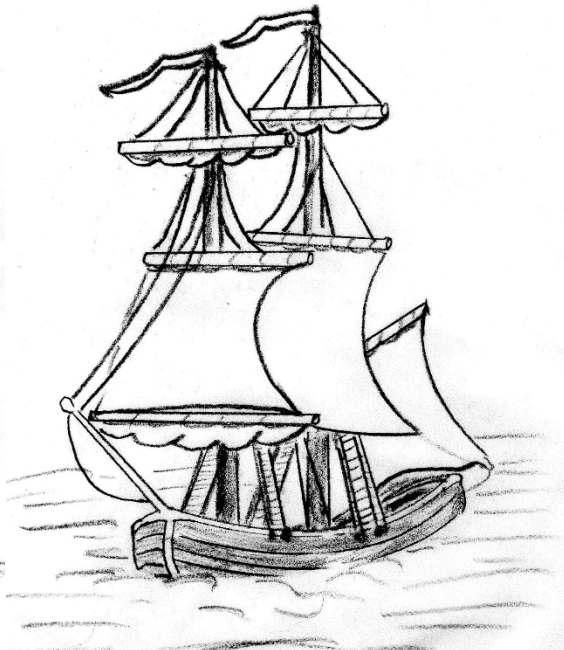


AUGUSSHIRE 10
(COMMERCE AUGMENTS DUNDEE, 1795)

The Trial



BEWICKE MAIN COLLIERY, NEWCASTLE ON TYNE, 1811
(COAL BARGE ON THE TYNE RIVER)



DURHAM – SUNDERLAND D&H #2. A BARGE SAILING UNDER THE
IRON BRIDGE AT SUNDERLAND, AUG. 9, 1796

Modern Iron Bridge Tokens - A Follow-up

By Jon Lusk

With contributions by Bill McKivor, Richard Coult, Dave Jones, and Ed Moore

In Issue #70, I wrote an article about recently made Iron Bridge tokens and I asked for input from all of you. Here is some of the input I received.

This is an interesting uniface piece that Bill McKivor sent me, it seems to have been struck on leather. As near as I can tell, this piece may have been made from an original die! Off-metal, which usually refers to a metal other than standard, may take on a new meaning. This is really an off-metal piece. It would be quite something if carbon-dating showed the material to be 225 years or older! The internet indicates that it might cost in the range of \$400 to perform such a test. Humm



Richard Coult pointed out that there was a second date (1979) on one of the pieces mentioned in the #70 article. This should eliminate it from being purchased as an original, one would hope. Notes on other reproductions that he owns will be included in the next issue.

This from Dave Jones: A picture of some iron bridge metals, issued in 1979.



This from Ed Moore: A reproduction Wilkinson piece.



More on the above piece, as well as other of Ed's reproductions will be combined with those of Richard Coult in the next issue. If you have any reproductions please send me (Jon@Lusk.cc) pictures, and any story that might interest our readers, and I'll include them as well. Thanks.

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THE TOKEN EXCHANGE AND MART



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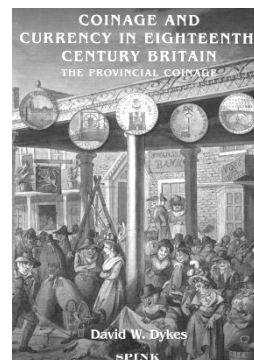
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